CATALOGUE
OF AN EXHIBITION OF

ETCHINGS AND DRY POINTS

BY

CHILDE HASSAM

FREDERICK KEPPEL & CO.
4 EAST 39TH STREET
NEW YORK

MARCH 7TH TO 24TH
1923

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CHILDE HASSAM

NATIONAL ACADEMICIAN
MEMBER OF THE AMERICAN ACADEMY
OF ARTS AND LETTERS

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February 23, 1923.

DEAR HASSAM:

I have been looking at your new plates, and at some of the old ones, which Keppels tell me you are about to show in their gallery. I think it will be a most interesting exhibition, for two reasons: first, because the plates are good, and, second, because they are your own subjects. They are *you*, and that is what most etchers work is not, though that, as you and I know, is the basis of all etching which is worth anything, but most etching is worth nothing! Besides your things are not the products of sudden commissions to fill a long-felt want, or to be in the fashion of the moment, of rapid trips with only time to make bad sketches, often only to buy picture post-cards, and then rush back to try to accomplish the impossible, though the manufacture of such machines may fill the manufacturers' pockets and fool his public—but the subjects of your plates are the subjects you know, the motives about you that you always have known, and now in your ripe years are able to put on copper when you want and because you know they can only be done by that fascinating, entangling, maddening method—etching!

But my dear Hassam, why am I writing this poppy-cock and drivel? You know and I know, and mighty few other of the people who have rushed into art in this country know, that America, our country, is full of subjects, and that our New York is the most marvellous and endless subject on the face of the earth. We have been trying to show this,

and teach this, and put our preaching before the blind, the halt, and the thieves we have been the prey of for years, and your show is another proof that New England is worth doing, that there are American women still left who do not look like flappers, that there are other methods besides tracing photographs, of drawing nudes, and that there are other ways and other motives than yours and mine for etching New York.

These are the reasons why I like your work, built up "on the knowledge of a life-time," and not upon expressionism, cubism, incompetence and conceit, the backbone of the rot and rubbish foisted by strange sharpers and incompetents—there are lots of blatant Americans, as they call themselves, among them—fooling the most gullible and ignorant public in the world, crying they know not why, save as an investment, for art and getting artlessness.

We also know that James McNeill Whistler is the greatest of etchers, because his aims and his accomplishments were the highest in his practice of "the science of the beautiful" in the science of etching the most perfect and not the easy, empty products of a misspent day. And sure in our convictions and in our beliefs we will go on, my dear Hassam, till the end of the chapter, to the best of our ability, founded upon the traditions of the ages in art, and not upon the latest fake and cut to escape beauty and avoid work; for we know that without the highest aims and the hardest work, nothing decent can be done. Most people in art don't know enough to come in when it

rains, or dare to go out for fear they will get their feet wet. And we are also, though that is not our aim, showing the people that they can collect good work without being millionaires, and that if they collect—these collectors—the works of their contemporaries rather than confining themselves to the works of their predecessors, they will be doing something for art, something for artists, and something for themselves. We, you and I, in our prints are giving them the chance and are going to go on doing so. Because we love art, and because we love this undiscovered country —our country—which is full of art—though near swamped by artless artfulness.

So let us go on together. We started together, we have worked together as friendly rivals, each in his own way, and we will go on together to the end.

Joseph Pennell.

HILDE HASSAM is, in his rare moods, an impressionist of remarkable ability—which appeals strongly to all good painters. I have always felt that so direct an observer would add a new note in etching, and I have, with others in the past several years, tried to awaken his interest in the needle. He now has produced in this line much that needs no words to recommend, and I heartily wish him the success that is his due.

J. ALDEN WEIR.

CATALOGUE

1 The Athenaeum, Portsmouth

2 The Chimneys, Portsmouth

3 Sunset, Constable's Hook

4 Cos Cob, Conn.

5 The Old Toll Bridge

6 Palmer's Dock, Cos Cob

7 Elms in May

8 The Dutch Door

9 The White Kimono

10 The Steps

11 The Writing Desk

12 The Old House, Cos Cob

13 Toby's, Cos Cob

14 Old Lace

15 Cos Cob Dock

16 Portrait

17 Calvary Church in Snow

18 The Church Across the Way

19 Battery Park

20 Washington's Birthday: Fifth Avenue and 23rd Street

21 Church Doorway, Snow

22 Fifth Avenue, Noon

23 The Waning Moon

24 Nocturne: Cos Cob

25 Portsmouth Doorway

26 Newport Harbor

27 Newfields, N. H.

28 John Burroughs

29 Self-Portrait

30 Helen Burke

31 Polly Kane

32 Easthampton

33 Long Island Landscape

34 Water Mill, L. I.

35 Hickories in a Hayfield

36 Midsummer

37 The Deep Sea Bathers

38 C. H. 1920

39 Anna

40 The Hay Barn

41 The Church Tower, Portsmouth

42 Lyon Gardiner House, Easthampton

43 Old Doorway, Easthampton

44 The Little Willows

45 The Beach, Easthampton

46 Rain Drops and Surf, Easthampton

47 In the Surf, Easthampton

48 Portrait of Mrs. K. Van R.

49 Home Sweet Home Cottage

50 Claire Martel

51 The Surf Swimmer

52 The Stockbridge Bowl

53 Posey Rook

54 The Play of Light

55 My Model in a Fur Coat

56 Sunset, Easthampton

57 Mdlle. Erminie Gagnon

58 The Napoleon Girl

59 Along the Shore

60 My Model Resting

61 Montauk Beach

62 The Bridge at Old Lyme

63 Flying Swans

64 Mary Mullane

65 The Girl in a Modern Gown

66 The Harbor of a Thousand Masts, Gloucester

67 A House on Main Street, Easthampton

68 The Birches (Drypoint)

69 The Colonial Church at Gloucester

70 High Tide, Montauk

71 The Little Church Around the Corner

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